



PUPPETRY JOURNAL



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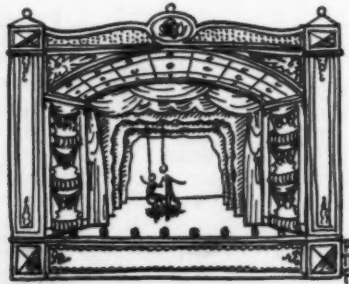
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The Puppet Play in Slovenia

Emil Masek

Before writing a short report about the puppet play of my homeland, I think it necessary to begin with a few words about my country.

The people's republic of Slovenia, one of the six republics which form the Yugoslavic Confederation, lies in the northwest of Yugoslavia with Italian, Austrian and Hungarian borders. Slovenia has a population of 1,400,000 and forms a complete ethnical, linguistic and cultural unity. One branch of its culture is the puppet play.

In Slovenia there is no traditional people's puppet play. Up to the first World War traveling puppet plays came to our fairs from Vienna, but they did not have any influence on the coming to life of the Slovenic puppet theaters. This only started after the year 1913 and right away followed the trend of the puppet play's "Renaissance" which at the turn of the century was raising and developing its standards from a primitive to an artistic puppet-theater. In this regard we remind you of the aims of Prof. Aicher in Salzburg, Ivo Puhonny in Baden-Baden and Dr. J. Vesely in Prague who were some of the reformers of the puppet plays at that time.

The first Slovenic Puppet Theater originated with the same aims. It was made by the academic painter Milan Klemencic. When he was studying and later on traveling to Munich he became an admirer of the high artistry of the Munich puppet play—the well-known Marionetten-theater of "Papa" Schmid, and Paul Brann's Munchener Kunstler-Marionetten-theater." But he did not stop with this admiration. He put it into action: on January 20, 1920 the first Slovenic puppet theater

opened at Ljubljana, the capital of Slovenia, with Poccis "Zaubergeige" (Magic Viola). This was also the first puppet theater in Slovenia with legitimate actors.

The painter Klemencic had made everything—the puppets which were 35 cm high, the stage settings and requisites. Therefore everything was uniform. The lay-out and concept of his theater was under the influence of the Munich Puppet Theater, but was in no way an imitation.

The repertory was Poccis' Fairytale Comedies and plays of the Italian Commedia dell'Arte. The second performance consisted of the Slovenic puppet-play "Snowwhite" by Dr. Ivan Lah.

Four years later, however, the theater had to close down because of financial difficulties and Milan Klemencic again devoted himself to his painting. But, whoever has played around with puppets, cannot say good-bye to them forever. So Milan Klemencic could not help but come back to them and in the year of 1936 he introduced his miniature puppet theater—the most beautiful ever created in the way of Slovenic puppet plays.

The little Marionettes are made of lead, clay, terra cotta, and are 10 cm high. In spite of being so small they have limbs which are movable just like the puppets of normal size. The stage is 40 cm wide and 24 cm high. One can find great art on this little stage. The art of sculpture and the phantasy of painters have combined to a rare exquisiteness. The minute installation of lights and the many tricks, worked out to the finest detail, contribute a lot to the success of the performances.

Pocci's "Eulenschloss" (Castle of the Owls) and Milan Klemencic's "Faust" (Geisselbrecht's version) which was the highlight of Klemencic's works, were staged with these miniature marionettes. The performances, to which 25 visitors were admitted, took place in the studio of the painter Klemencic and there was no charge. There were performances until the beginning of the war in 1941. During the occupation there was a pause which lasted until the years after the war, during which time the little puppets came to life again.

In pre-war Yugoslavia Milan Klemencic could not find any support from the important offices, but today his little theater is approved by the State and Klemencic was handed a premium of honor by the highest officials of the people's republic of Slovenia. Happy and fully able, the 76-year-old beginner of the Slovenic puppet play still stands behind his little magic world which he created, and directs the performances which bring joy and beauty to his fellowmen.

However, the incentive to spread the puppet plays in Slovenia did not originate with Milan Klemencic, whose goals, being an artist, were very high.

They came from the Czech puppet play.

After the first world war a great many Czechs lived in Yugoslavia. The Czechs are passionate fans of puppet plays. Therefore it is not surprising that they wanted to have puppet theaters for their children. The first Czech marionette theater in Yugoslavia was founded in 1923 in Ljubljana under the auspices of the Czech foreign society by scenographer Vaclav Skrusny. He made puppets and equipment for 22 Czech puppet theaters in pre-war Yugoslavia.

His theater in Ljubljana was a success not only with Czech children, but also with Slovenic children, and during the next few years performances were alternatively in either language.

The Slovenic performances were directed under the knowing hand and organization of Vekoslav Kovac, who later became the manager of the union of Yugoslavic puppet players and honorary member of the UNIMA (Union Internationale des Marionnettes). He directed untiringly year after year due to his efforts, the number of Slovenic amateur marionette theaters grew, up to the year 1941, to the year 1941, to the number of 52.

In all these theaters there prevailed a traditional naturalism which was handed down from the older Czech puppet theaters, and which was quite typical especially with the puppets and scenery. With a few exceptions the 35 to 45 cm marionettes who at the beginning were of Czech origin, were led mainly by a wire-pole. This gave the puppets much less freedom to move than the exclusive string lead.

The repertoire consisted with a few exceptions of translations of Czech plays. In this roundabout way Kasperl (Swatchel) became the main figure in the Slovenic puppet play. This figure soon received a popular name, Jurcek (diminutive of Georg), and rejuvenized from the grown-up Kasperl to a happy-go-lucky boy in the good-for-nothing age. He had to be in every play, whether he fitted into it or not.

The step from naturalism to an artistic stage came about in 1939 when Prof. Niko Kuret opened up the first Slovenic hand puppet theater. The carved puppet heads, the colorful clothes of the puppets and the stylized stage settings were a manifestation of clear sightedly seeking artistic perfection. Unfortunately his efforts stopped halfway between the common puppets, seen at fairs, and the artistic puppet plays.

Under the influence of Prof. Kuret soon several hand puppet theaters originated—but the outbreak of the war in 1941 stopped all efforts. The northern part of Slovenia was annexed in the Third Reich and any expression of

Slovenic culture—also the puppet play—was suppressed by force. In the southern part of Slovenia which was occupied by Italy, the Slovenic puppet players had the possibility to play under the auspices of the fascist youth organization GILL, but they declined this offer unanimously. The puppets were condemned to be silent.

At the same time during the people's fight for freedom a rich cultural life developed. From the simple evening gatherings at camp fires of the first partisans there were developed real cultural institutions in those regions of Slovenia which were freed from occupation. I will mention only two of them: The Partisan Choir "Srečko Kosovel," which gave concerts with great success in France (Paris, Lyon, Grenoble, Marseille, Nice), Belgium (Brussel, Vielsalm, Antwerp, Lutich, Charleroi) and in Switzerland (Basel, Zurich), and the new Slovenic National Theater. This had on its repertoire besides Slovenic classics and modern authors, of which some were written exclusively for this theater, also Tschechov and Moliere ("The Hypochondriac") Finally the first partisan puppet theater joined these institutions.

It was not easy under the then prevailing conditions to start a marionette theater. But it succeeded with endurance and ingenuity.

The 50 cm puppets were carved by the academic painter Lojze Lavric. There was plenty of wood available. But how was one to obtain other necessary material! Cardboard lids for the scenery were brought through the lines of the enemy from Northern Slovenia, colors were brought in the same manner from Trieste. The material for the puppets' clothes came from English parachutes, whose strings rendered very strong lead-strings. The necessary nails for building the stage were found in burnt-down houses or were forged from telephone wire. Screws and nuts were gathered from

shot-down airplanes. Every part of this puppet theater had its own story.

The troupe consisted of ten players, two of them girls. They were the ones who put together and wrote the program: the first being a four-act play, "The Three Robbers," a story of the war, in which the marionette of a mule which was typical for partisan life, brought about laughter and cheer. This was followed by the political parody "Lily Marlen" and Variete Marionettes.

For the opening performance on New Year's Eve 1944 invitations printed in two colors were sent out. The first performance which took place in a far away village was a great success. Then the puppet theater started its guest tours. It played for Partisan brigades, for children in villages, for the Slovenic organization for freeing the people, for the Staff of the Slovenic Army for freeing the people, and for the Committee of the Communist Party of Slovenia. It traveled to Croatia and gave performances there, all on a common hay wagon. After the end of the war it gave several performances in different districts of Slovenia and then it stopped all activities.

During the first post-war years nobody cared about the puppet play. The rebuilding of the country devastated by war took the greatest efforts and one can understand that at first all attention concentrated on the things most necessary to sustain life. The puppet theaters of the pre-war time were destroyed, and a new start had to be made. The enthusiasm of fans here and there formed the beginning. It flourished more noticeably towards the end of 1948, when under the auspices of the union for educating the people of Slovenia which brings together adult education and ways of artistic amateurs, a special course was opened for the puppet play. From the figures below one gets a picture of how the systematic encouragement

makes itself known through the increasing number of puppet theaters Year Marionette Hand puppet Total during the last six years:

1945	1	-	1
1946	3	-	3
1947	3	1	4
1948	9	5	14
1949	16	18	34
1950	22	44	66

The above figures include only amateur plays with adult players; the many puppet plays in the schools and kindergartens are not included.

Regular meetings of the puppet players, 8 one-week courses, contributions of texts as well as money all contributed in reinstating the puppet plays.

Since 1950 the periodical "Lutkovni oder" (The Puppet Stage) makes its appearance. Up to now there appeared 6 editions with 11 puppet plays. In children's periodicals, texts are also published for the puppet plays in schools and kindergartens. Before the war the printing of puppet plays was out of the question.

The interest for puppet plays is growing all the time. The Slovenic Film Company which was founded after the war, made two documentary films of this phase of our culture. In

one is shown the work of Milan Klemencic and the other one shows a childrens' hand puppet theater in a small village.

Important, however, for raising the niveau of the Slovenic puppet plays was the founding of the City Puppet Theater in Ljubljana. This Slovenic legitimate puppet theater, the only one of its kind, now has a marionette stage which is equipped in quite modern way, and it has been planned to soon open up a hand puppet theater in an adjoining room. This puppet theater has overcome all difficulties (childhood diseases), and its third performance, Dr. Malik's "Ballchen-Schnellchen" brings about with its wonderfully stylized marionettes and stage settings, as well as its sensitive and musically exquisite recitations, a highlight of the puppet play in Slovenia. This theater has a beneficial influence upon the amateur puppet theaters through its performances and the advice it is always ready to give.

In spite of the fact that there is a lack of puppet plays which are artistically valuable, not only here but all over the world, one can readily speak of a growth of the puppet play in Slovenia, which enriches our cultural life in every way.

In Tribute

Puppeteers were saddened to learn of the sudden death of Ethel Bart Wallace, wife of Alfred Wallace, President of the Puppeteers of America. She suffered a cerebral hemorrhage and died August twenty-third in New York City.

Ethel was not a puppeteer. She was the associate editor of the GIRL SCOUT LEADER, national magazine of the Girl Scouts. She and Alfred were married only a year ago last April, but in that short time, puppet-

ers who knew her, learned to love her very much. Her charm and genuine interest in the P of A and puppeteers endeared her to all who met her.

At the recent Festival, Ethel spent every moment of her time reviewing the plays so that you might have the wonderful report found in last month's Journal.

We shall miss her, both as co-worker and friend. We extend our sincerest sympathy to Alfred.

Costuming the Puppet

Shirley O'Donnol

Costume may be defined as "animated scenery." It shares honors with the stage setting in creating the visual picture for your show. Good effective costume should serve four functions in any production:

(1) It should establish or set the character. This may mean setting the period in history, the particular locale—nationality or section of the country, the financial status of the character, his personality, tastes, and habits. His costume should reveal at a glance that he is staid, frivolous, horsey, dashing, dissipated, disintegrating, or what-have-you.

(2) It should individualize the character—or set him apart from the others. Particularly if he is a leading figure, he must stand out. This may be achieved by any number of contrast devices. Color is probably one of the most effective ways of separating your characters, and color harmonies should receive careful attention in designing the costume. Line is another way to create contrast—use a more striking or novel line for the central figure. Or you might use a more elaborate trim, a more luxurious texture, or more glitter to set him apart.

Conversely, a team or group of characters may need to be treated as a unit—a chorus, a pair or trio of sub-characters. In this case, your costuming must tie them together. Perhaps the same design may be repeated in close color harmony—or identical costumes may be varied with a change of accent.

(3) The costume should aid the action. This is important in any branch of theater—and particularly important with puppets. Never let the costume blind or hamper the pup-

pet's motion. This is probably the one thing that is most often wrong with puppet costuming. Tailoring a fit for the puppet often requires a nice adjustment. You want your dancer to appear slim—and yet there must be room for your hand inside. You want your master of ceremonies to look stream-lined in his dress suit—and yet the trousers must be full enough to allow a good jaunty stride.

(4) Costume must enhance the production. This doesn't necessarily mean that it must make it more beautiful. It must catch the essential mood of the show, reflect and augment it. If it's a gloomy show, the costume must be somber and subdued in tone and spirit. If it's a gay show, the costume must be bright, light and cheerful.

What is the most important thing in the actual design of a costume? I would say that LINE is. This line may be svelte, sweeping, curvaceous, bulbous, angular or blocky. It may be cute, grand, dignified, dowdy, or noble. But it should be one thing—and that positively.

What gives a costume its characteristic line?

(1) The puppet's basic shape. You start with that. It shows up first in the modelling of the head and the design of the body. Here the curves or angles that make this puppet an individual are set.

(2) The foundation garment, if any. The line may be altered or modified with hoop skirts, petticoats, padding. Your character may be fat, buxom, hump-backed or bustled.

(3) The type of material affects the line considerably. All costumes are either draped or fitted. The drape or hang of the material is very important. With puppets it is usually ad-

visible to use softer materials than you would use for live actors—since the scale is smaller. Heavy wools and stiff fabrics are apt to hamper action.

We might consider at this point the characteristic lines of the historic periods in costume. If you do a period or historic show, you will of necessity do some research on the costume of that period. Briefly, across the ages, periods in which costume has been essentially simple and draped are—the Egyptian, the classic Greek and Roman, the Biblical, and the neo-classic Empire. The first fitted costumes appeared in ancient Persia—they developed a coat with set-in sleeves—and trousers. The medieval line was “noble”—simple and sweeping—semi-fitted with trailing skirts, draperies from pointed hats, tippets on sleeves. Gordon Craig adopted this line as his favorite. Most of your fairy tales will be done in this period. Tremendous full skirts come in with the Elizabethan period, and keep reappearing through the Renaissance, the 18th and 19th centuries. By the end of the 19th century, the Mae West hour-glass silhouette is fashionable for the girls. The male is relatively gorgeous in attire from the Elizabethan through the 18th century. In the 16th century he looks like a marshmallow on a toothpick—padded shoulders and slim legs. In the Restoration era he outshines the ladies with his fitted princess-line coat, his ruffled cuffs, ribbons and brocaded elegance. He wears knee breeches through the 18th century, then begins to adopt long trousers in the early 19th.

Whatever the silhouette you may be trying to capture, your puppet costume will probably start with the rag-bag. If your method is like mine, your costumes are usually assembled by the trial and error method—after the preliminary sketches are made. You line up your cast when you have the heads finished—drag out your rag-bag collection and start sorting out

scraps on hand for proper color, value and texture. As a last resort, if there are conspicuous gaps in what you have available, you go out and buy materials. Let's consider the different varieties of materials that you might use for a puppet costume. There are:

(1) Stiffening materials—cardboard or buckram for collars, hats and buckles, crinoline for stiff petticoats, tarlatan for ballet skirts. Felt is good for shaped pieces that need stiffness—the edges don't need finishing.

(2) Heavy draped materials—muslin, flannelette, corduroy, velveteen, terry cloth, monk's cloth, cotton-back satin. Be careful in using these heavier materials with puppets—some of them might get in the way of a puppet's arm and leg movement.

(3) Soft draped materials—sateens, soft satin, spun rayon, jersey (cotton and rayon), silks. Sheer and filmy—voile, chiffon, china silk. All of these are excellent for puppet use.

(4) Stiff fold materials (self-supporting) — percales, denim, taffeta, chintz, tarlatan, any starched cotton, organdy, net. Here again these need to be used judiciously with puppets—for a bouffant or perky effect when you need it.

Puppets have some leeway in materials that human beings don't have. Puppet knights often get armour made out of sheet tin, shields of tin can lids, helmets of oatmeal boxes cut away and gilded. Stylized hair may be made of such oddments as pipe cleaners, chore boys, or curled copper wire. Cut sheet plastic could conceivably be used for an effective costume. The sky is the limit—with new synthetic materials coming along all the time.

Your local department store or ten cent store is usually a reliable source for most materials. For the more exotic ones—the glitters and spangles—you may have to send to the theatrical supply houses: Dazian's at 142 W. 44th Street, or Maharam's at 130 West 46th Street in New York.

Suppose you want a pattern in a fabric, and you can't find it ready-made. There are several methods for applying patterns which you might use. In tie-dyeing, you can get stripes or circles by tying up your material tightly with string where you want the pattern, then dipping it in dye. In batik-dyeing, you block out your pattern with melted wax, then dip it in dye (aniline dyes are best). Textile paint may be painted on the material free-hand with a brush, or used with wood or linoleum blocks. Or a repeat pattern may be cut out of stencil paper and brushed on with a textile brush. Then, of course, there are the appliqued trims—the sewed-on or glued-on felt pieces, sequins, spangles, braid, ric-rac.

In considering your color schemes for costumes, you must first think of your entire show as a unit. It is well to have one basic color which is associated with one character. Then consider the character grouping; the figures who play together must harmonize in color. These color combinations may be (for a single character or for co-players):

(1) Monochromatic—variations on one color, such as dark blue and light blue.

(2) Analogous—Colors close together on the color wheel, as yellow-green, green, and blue-green.

(3) Complementary—Opposites on the color wheel, such as red and green.

(4) Split-complementary—Colors on either side of the complement, such as red, blue-green and yellow-green.

(5) Triadic—Colors in a triangle on the color wheel, such as red, yellow and blue.

Closer color harmonies are more subdued and subtle—the monochromatic and analogous combinations. Those farther apart on the color wheel give more contrast—hit you harder—the complementary or triadic will be more striking. Bear in mind that brilliant colors are enhanced when seen against gray. The use of some grayed colors will add to the interest of your color scheme.

In costume design, as in any branch of design, basic principles are Balance, Rhythm, and Emphasis. Balance may be achieved through a proper regard for evening up the forms in relation to a center line, either formally (symmetrically) or informally. Rhythm may be achieved through repetition—of a line, or a color or a pattern. Emphasis is achieved through the accenting of one thing and making it most important—one line, one value, one color. Don't split attention with equal amounts of red and green, equal amounts of light and dark, or equal amounts of curves and straight lines. Variety in Unity is a cardinal principle in costume as in all art. The costume must say one thing definitely—and within that framework any variation your imagination can dream up may add spice and interest to it.





PUPPET PARADE

(see photo section)

SHIRLEY O'DONNOLL

Puppets shown here from "Alice in Wonderland" are from an earlier play by Shirley O'Donnol. We regret that we do not have photographs of Shirley's puppets from this year's Festival Exhibit, as they were among the outstanding puppets of the exhibit.

Shirley recently acquired a Master's degree as a result of work in puppetry completed at the University of Richmond, with Caroline Lutz. Those who attended the Festival will recall the artistically costumed figures displayed on the museum pedestals. With one exception, these were by Shirley O'Donnol, and were part of her thesis requirements. Each costume excelled in meeting the requirements of puppet costuming which Shirley sets forth in her article in this issue, "Costuming the Puppet."

RALPH CHESSE

Miss Busy Bee and Mr. Flittermouse the Bat, are two characters from Ralph Chesse's most recent television show, "Brother Buzz," on station KPIX, San Francisco.

The editor's only regret is that space does not permit publishing photos of Brother Buzz, Mr. Screech the Owl, Mr. Blue Jay, Mr. Red Tail the Hawk, and Mr. Pegs the Silkworm, and other members of the cast.

FROM SLOVENIA

Above Jose Pengov, Director of the Municipal Puppet Theatre at

Ljubljana, Slovenia.

Left Margaret, Casper and Peasant from Pocci's "The Magic Violin."

Right Willi Karsch, the Judge, from "Mother Mayer's Bed."

A most interesting account of puppet activities in Slovenia is given in this issue.

TOM TICHENOR

Tom Tichenor writes, "Although it may not be a record, we feel justifiably proud to have completed five years of regular weekly marionette shows at the Nashville Public Library. In celebration of this anniversary the stage was completely redecorated: lacquered black with gold curtains and glittery Old English letters across the cornice.

"In the past five years over one hundred seventy-five marionettes have been used, as well as many hand puppets. Most popular character of all is Poindexter, a handsome brown hound who appears over the top of the stage to help introduce the shows every Wednesday.

"The first show to be given in 1947, 'Cindrella,' had one of the longest runs in Nashville history - four months, and was seen by over 5,000 children. Since then the shows have been changed more frequently, usually every month. For the Fifth Anniversary a new production of 'Cindrella' was made, featuring three differently costumed leading lady marionettes, and seven other sumptuously dressed figures, all in 1850 style; not to mention a gray mouse with rhine-

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Shirley O'Donnol

By



RALPH CHESSE

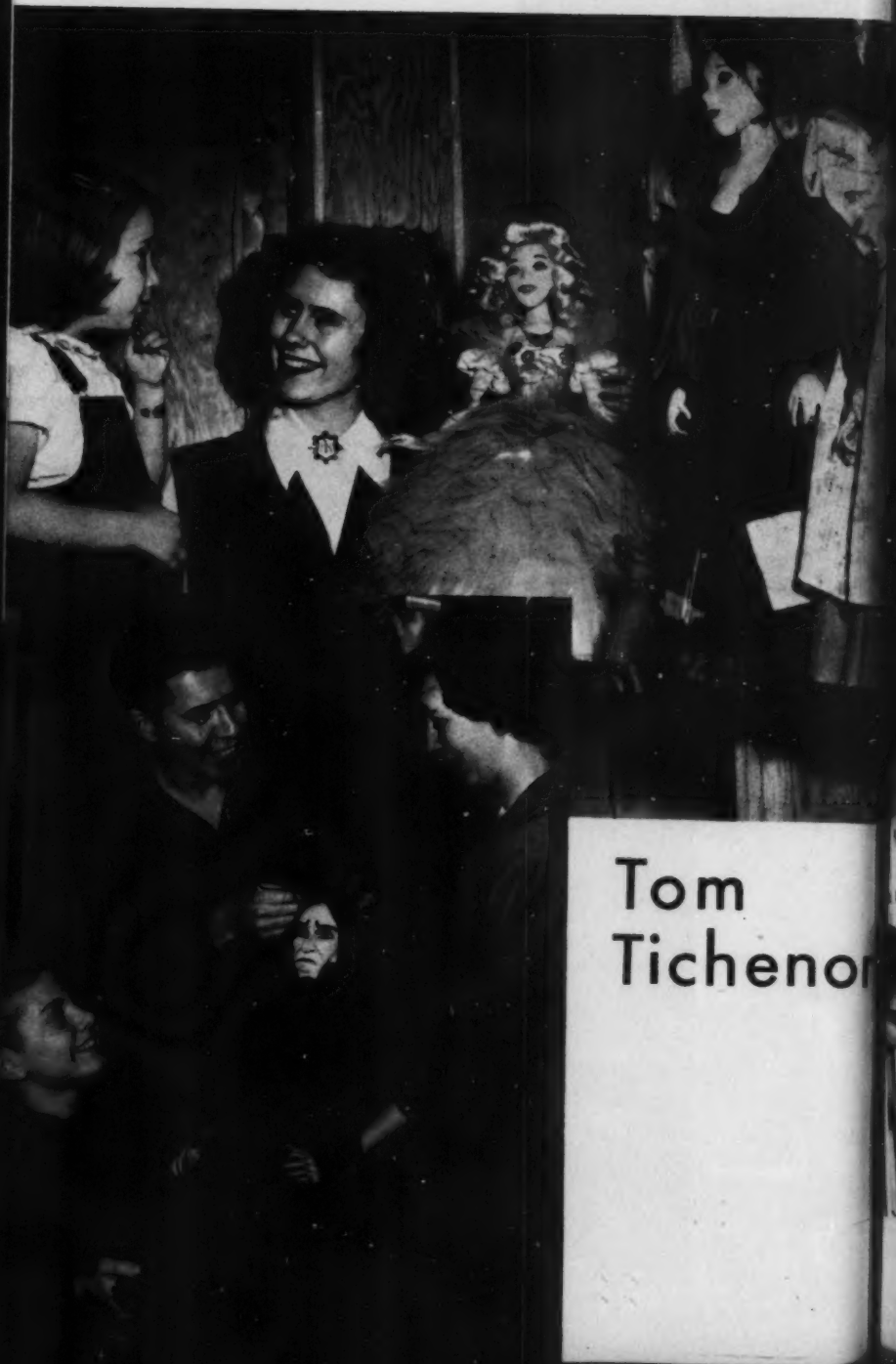


From



SLOVENIA





Tom
Tichenor

Happy Joe's Puppets



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"Currently there are eighteen plays in the repertoire, mostly fairy and folk tales. Every December we give an original play, 'Jingle the Christmas Brownie.' Last year we attempted Thurber's 'Many Moons,' but found it a bit too subtle for our audience (which is often filled with four and five year olds as well as grandmothers). Perennially popular are: 'The Little Rabbit Who Wanted Red Wings,' 'Rumpelstiltskin,' 'Thumbelina,' 'Rapunzel,' 'Hansel and Gretel,' 'The Three Bears,' 'The Frog Prince,' and 'Jack Rabbit and the Beanstalk.'

"Last August we tried a full length hand puppet play for the first time, and found that the children had lots of fun but preferred the greater scope of the large marionette theatre.

"New shows now in preparation are 'The Real Princess,' 'Sleeping Beauty,' and 'One Eye, Two Eyes, and Three Eyes.' As yet undecided is a new animal play, since animal characters are a specialty with us. 'The Bear's Secret' is a perfect example of their appeal; the youngsters answer every question, and even offer suggestions when Blossom Possum thinks out loud or Mr. Owl wonders if a possum could possibly become a newspaper reporter.

"The shows are given every Wednesday afternoon at 3:30 in the lower lobby of the Public Library at 8th and Union. Currently helping are Marsha Thomas, Barbara Gore, and thirteen year old David Price. Anyone traveling through Nashville is cordially invited to stop by. If it's not

performance day we'll show you the stage and marionettes; and if you've the time there's nothing a puppeteer likes better than to let a fellow puppeteer see his studio workshop and morgue."

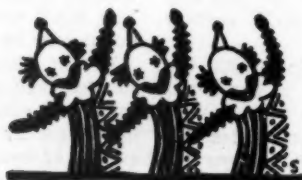
HAPPY JOE'S PUPPETS

With permission from the WASHINGTON POST, Ida Jervis sends this photo. Ida says: "I'm sending a photo the POST took of 'Happy Joe's Puppets.' The place is Anderson's Orthopedic Clinic in Arlington, Virginia. Our show tries to make life a little easier for crippled children. It is an interesting break in the dull routine of hospital life. It gives them something to talk about and look forward to.

"Our regular troupe consists of my husband Sidney and my two children, Nelson and Alice. In this photo I am singing in front of the stage, and Ilse Kerbel is holding Happy Joe and Puss in Boots. The program consists of plays, skits, novelty numbers, folk songs and nursery songs which I sing in front of the state while puppets act."

THE MAGICIAN

One of a collection of handpuppets exhibited at the 1951 Festival by Edith Serrill, of Dobbs Ferry, New York. Texture of costume makes an excellent photographic study in black and white.



Modeling a Puppet Head

Margo Rose

A simple armature for modeling a head can be constructed from a 6x6x1 inch block of wood; drill a hole in the center to erect a $\frac{1}{2}$ to $\frac{3}{4}$ inch dowel 8 to 10 inches long. Saw a slot in the top of the dowel to insert a small egg-shaped piece of fiber board or plastic or other firm material; or drill a hole in a small block of wood and slip it over the top of the dowel. This will prevent the plasticine from turning on the smooth dowel. Keep either device small so it will not interfere with the modeling. Dowel should be removable from base for ease in casting later on.

Materials needed for modeling are, —plasticine, neither too hard or soft, modeling tools, a knife and an orange stick. Plasticine and modeling tools can be purchased at any art supply shop.

Begin by building an egg-shaped model of plasticine around the knob at the top of the armature. Normal head is $\frac{1}{7}$ the height of normal figure. The "egg" should appear "slantwise" on the top of the dowel, the small end of the egg is the chin, so be sure and stick it out in front, well in front of the dowel.

In modeling, we think in three dimensions, which is new to most of us, so,—check egg from all sides for symmetry. Correct irregularities by cutting off or adding clay. Add neck, following the line of the dowel. Sketch vertical line down center of face and back of head. Do not finish surface by smoothing.

Retain the vertical line until the head is finished. Add a horizontal line across face halfway between top of head and chin. This locates the eyes. Remember that bony eye recesses, surrounded by brow and cheek

bone are not in one plane. Outer corners of these recesses are nearer the back of the head.

Mark points on horizontal line that indicate position of inside and outside of bony eye recess. Sketch line for brow a little above horizontal line. Mark point of cheek bone a little below same line. Cut clay away from brow down to corners of eye recesses on horizontal line, and from cheek bone up to same line. Check for symmetry. Do not finish surfaces.

Make three-sided pyramid $\frac{1}{4}$ length of head for nose and attach along vertical line with apex just above horizontal line and below brow. Check for symmetry. Do not finish surface.

Sketch horizontal line for mouth a little above center between base of nose and chin. Sketch short line above for upper edge, and below for lower edge of lips. Note ends of mouth are farther back on head than center of lips. Cut from upper lip line down and from lower lip line up to mouth line to form mouth. Check for symmetry. Do not finish surface.

On each side of head, a little back of center, at same level as nose, sketch vertical lines same length of nose or ears. Make two "orange section" shapes as long as this line. Place thin edge on line and attach to head. Check for symmetry, do not finish surfaces.

Place head in good light and stand as far away as your audience will be. If head is effective, you have finished. You MAY want to finish the surface, but it may be more effective rough.

If you decide to develop the head further, you can round the edges of the sharp cuts. You can heighten the eye effect by poking shallow holes in center of eye recesses, or push your finger as you poke and you will get

the effect of an eye lid. If you add modelled hairhair, keep texture simple and strive for effective simple line.

This completes a basic head with a mild expression. If you want a different expression, sit before a mirror and assume the expression you want. Decide whether,—inside or outside corners of eyes should go up or down; brow line should slant up or down, or be longer or shorter, or bent; position of cheek bone should be changed; outside or inside corners of mouth should be above or below original mouth lines; lips should be thicker or thinner; nose should be larger or smaller, point up or down, have hump, crook, tipped up nostrils, etc; character lines should be added around eyes, nose or mouth; jaw should be heavier, lighter or different shape; etc, etc.

For further development remember that lips cover a semicircular curve, the teeth. Do not make them in one flat plane. Tuck in the corners of the mouth. Likewise, remember the eye ball is a sphere. Eyelids cover a section of this sphere. They do not assume the shape of a flat plane. Tuck in the corners of the eyes.

A puppet head will be seen from some distance. Keep it simple. Do not "fuss" with it. The effect will be much stronger and have greater carrying power which after all is the most essential feature to strive for.

To learn more about modeling, study people, or good examples of sculpture. In all your modeling, get first the basic forms. Study the relationship of parts. Check all steps from all angles. Do not finish the surface until you are done, and perhaps not then.

PAINTING THE PUPPET HEAD

Supplies needed are: flat white house paint, tubes of burnt sienna, red, blue, yellow, and black. These colors in oil paints will do, but colors in Japan are better because they dry in a few minutes and have a flat finish. The white may also be in Japan if it is available, but house paint will do. A half-inch flat brush, and a smallish tapered round one with a good snap to the bristles are needed.

Ordinarily, the white tinted with burnt sienna will make a good flesh color. Blue, yellow or red may be added as needed. Cover all exposed parts of the puppet with flesh color. Ordinarily, one coat is enough. Use the wide brush. As soon as the head has been painted, red can be blended into the cheeks if it is desired. Work the edges of the red area with a fairly dry brush until the blending is smooth. Eye shadow, if used, is blended in while flesh color is moist.

The rules of stage make-up apply to puppets. The background color for the eye is white, if the eye is realistic. In general, keep the puppet make-up simpler.

Wait until the background color of the eyes and face are dry before putting in details such as lips, brows, and iris and pupils. A small dash of white on the pupil will add life to the eye. If the eyes are stylized, the painting may be simply a dark shadow. A dash of high light in this adds life. Use small brush for this.

Eyes may be shellaced when dry to make them sparkle. Carefully avoid shiny faces, as they are distracting to an audience.



Marionette Manipulation

Rufus Rose

Good manipulation depends on:

1. The controller and marionette, so well designed and constructed that the potential puppeteer can effectively achieve the desired results.

2. The puppeteer's basic concept of the desired style and effect.

3. Mastery of the necessary techniques to achieve the desired results.

The basic controller for stock marionettes used in plays has become fairly standard with American puppeteers. It is based on the general pattern of the 9 string airplane type controller. Special marionettes, other than stock play characters, are individual control and construction problems, requiring custom built mechanics. There are, of course, several good solutions to developing special action, and these solutions depend on experience, ingenuity and inventive capacity. There are several basic principles I have learned through which to approach the solution of a new control problem. They are:

1. Simplicity of mechanics, using the fewest strings possible in the final controller.

2. The controller so designed that it pulls the strings rather than being only the points of attachment which necessitates the puppeteer to handle the strings.

3. The marionette so designed and constructed in its joints, weighting and assembly that it is limited to the action required and cannot move outside those limitations.

4. So far as possible, consider the strings—their points of attachment and their directions of movement—as if they were the chords in the living body of whatever is being represented. Then, the puppeteer—through the controller—becomes the nerves, muscles

and brain that pull the chords or strings.

5. Understand that aliveness in a marionette comes through the built-in mechanics and string control which places its moving parts in a continual state of suspension which respond immediately and properly to the puppeteer's handling of the controller. Understand that momentum, inertia, gravity, centrifugal force and friction or traction are all factors to be recognized, utilized and exploited in manipulation and control design.

6. The puppeteer must "feel" for the character he is controlling and be able, through the controller and marionette, to dramatically interpret that "feel."

Just as the script comes before the building of a show, so do style and concepts of puppeteering come before the actual rehearsals. The puppeteer's ability is a creative force in the show and logically the puppeteer must know what is expected of his puppet before he starts his work. A good puppeteer makes his puppet behave with the easy assurance which comes with much practice and experience. He is always the master and what the puppet does is through his will and is not the capricious and accidental actions which just happen, (no matter how cute or spectacular these may be). To be sure, a good puppeteer exploits unusual potentialities which a particular puppet possesses and which he discovers while working it. But, such puppet idiosyncracies are carefully studied and brought under control so they become part of the expanding capabilities of the puppeteer to be used only if and when the occasion demands.

The mastery of technique presup-

poses a potentially good puppet and controller and a specific routine to be presented. The puppeteer who is an accomplished artist has no difficulty in getting the desired basic action. However, he does spend much time at perfecting the smoothness and mastery of the routine so that he eventually puts the puppet through its paces with the assurance and conviction that is so important to a finished performance. The mastery of technique in puppeteering is acquired or developed through intelligent rehearsal and practice, just as it is in any other accomplishment such as playing the piano, tennis, golf or in dancing. The goal in mastery of technique is an established proficiency which enables the puppeteer to work easily and with a sense of personal satisfaction and pleasure when performing. The procedure for learning manipulation and improving technique for a hypotheti-

cal assignment should be:

1. Thorough understanding of the puppet's characterization as called for in the script. This includes the physical appearance, characteristics, and special action characteristics.

2. Definition of time and pace requirements for every action sequence.

3. Crude but bold manipulation to start with enabling the puppet to get from here to there according to the established time limits.

4. Development of smoothness and exactness in action through rehearsal and rehearsal—always preserving the timing as demanded by the proper pace of the show.

5. The overall method is to grow from crude manipulation to refinement, seasoned with patience and audacity. At every stage of the process the puppeteer must feel and be master. You thus develop assurance and conviction and with them style and artistic interpretation.

Hansel, Gretel and the Cowboys

George Latshaw

"Never underestimate the power of a woman!"—especially if that powerhouse is Natalie Hackenschmidt. This fall Miss H. built a huge bonfire and gleefully burned her backdrops. Crayoned scenery, dye on muslin, oil on velvet—all went up in flames. "I felt like Joan of Arc," she smiled. From now on, it's all make believe.

Make believe—the scenery? It sounded more like "The Emperor's New Clothes" than Natalie Hackenschmidt. "Actually it was a friend of mine," she explained, "who showed me how awful my scenery was. He had seen my 'Hansel and Gretel' several times. Finally, after a performance that I felt was particularly good, I cornered him for an opinion. Without answering directly, he asked

me to put up the cottage scene for the First Act. The audience had gone, when we slipped into the rear of the darkened auditorium. I was aghast. I strained my eyes for all the fine details I knew were there, but they didn't seem to focus, and it was hard to make out the puppets I had propped into position. Obviously, I explained to him, we were too far away. No, he insisted, a lot of children were forced to sit that far back to see the show, and if I couldn't see, how could they.

"I was furious! I was so proud of that drop...perspective, you know. Sunlight slanted through the windows; there was a mouse hole in the baseboard, and painted pots and pans cast painted shadows on the wall. None

of it showed. I wanted Jack to say how clever I was, and . . ."

"My friend, Jack Abernathy, is in the real theater, you know, and thinks puppets are silly, but he has given me lots of ideas."

"Such as not using any scenery?" I suggested.

"Yes. He told me Thornton Wilder wrote 'Our Town' especially for a bare stage, and it was a huge success. People—children particularly, he says, love to imagine things. They play cops-and-robbers or cowboys-and-Indians with lots of conviction and no scenery! The other day I watched a round-up of cattle rustlers in my own back yard. Two young cow pokes came galloping up, riding broom-stick palominos. They spotted the ornary varmints over by Hackenschmidt Gulch (and I always thought it was my two-car garage.) They dismounted quietly. There was no time to call the sheriff, so they decided to shoot it out. BANG! POW! ZING! That went on all afternoon. About five-thirty, the last rustler was captured, tied up, and was being led down the block toward the sheriff's office.

"You see?" she continued. "They had nothing—and yet they could imagine everything."

"So you think children who can imagine a game of cowboys-and-Indians are also smart enough to imagine scenery for the puppet theater," I said.

"Jack explained it this way, it gives them a chance to participate in the make-believe of a show. Of course, your acting has to be twice as good without all the trappings, but it's more fun for the actors and the audience. Jack says: 'Pretending creates the illusion; believing that illusion creates theatre.'"

"And it works!" Natalie insisted, and she went back to describe her evening of revelation. "I slumped into the theater's back row, wanting to cry. Jack disappeared backstage, and

took down the puppets and that hideous backdrop. It left only a table center stage, and a paper mache hearth down right.

"Suddenly Hansel and Gretel tumbled onstage. They were cold. Hansel ran straight for the hearth, stomped his feet, beat his arms across his chest, then stood rubbing his hands. I remember Gretel had to go back to shut the door. They huddled together by the hearth, quiet—intent on soaking up its warmth. Gretel shivered. Hansel rubbed her back vigorously, then unable to resist, pulled one of her braids. She pushed him away, pointed to the broom on the table. He looked at it, but didn't move.

"Gretel stirred a kettle of soup on the fire. Hansel watched her, leaning over her shoulder to catch the delicious smell. He rubbed his tummy at the prospect, then very gently tapped his sister on the shoulder. She made a move to brush him away, but did not turn. Hansel tugged politely at her skirt. She whipped around. He pointed at the soup. She pointed to the broom on the table. He looked at it and nodded. The bargain was made. It was comical to see Hansel leaning forward, his chin stuck out, waiting for the soup. With elaborate care, Gretel dipped out a spoonful. Just as cautiously, Hansel blew on the spoon twice before tasting it. When it was down, he clapped his hands with delight, and made a grab for the spoon. Quick as a wink, Gretel snatched it back to whack him, but he ducked in time and scooted over to the table. The minute Gretel turned to stir the soup, Hansel started to tip-toe up behind her, but she caught him at it. He hung his head, walked back to the table, and pretended to work on the broom. Finally, Gretel turned away; Hansel dropped the broom and scratched his head for an idea. He glanced around the room, then down at the table, and lifted the

table cloth at one side. Gretel had not seen him, so it was safe. He crawled under the table cloth and out of sight.

"There was a second or two of suspicious silence. Gretel turned slowly; did a take at Hansel's disappearance. You could see her eyes and body strain forward to search out his hiding place. Softly, she moved to the far side of the table and pounced. No Hansel! She was puzzled. Just then Hansel's head poked out to look for Gretel. She was not at the fire. Gretel went up to the stage curtains, peeked under them for a pair of feet. She jabbed into the curtain with her spoon. No Hansel. She shook the curtains. No Hansel. There were little swats and ripples under the table cloth. Hansel stuck his head out, as Gretel backed into the table. She toppled over, and the two of them rolled on the floor.

"At the same instant, they sat up sharply. All horse-play was gone. They ran to the window, each looking out a corner. Hansel tapped his sister excitedly and pointed off in his direction. They looked at each other, and dashed back to their chores, stealing only a quick glance at the door where their mother was coming.

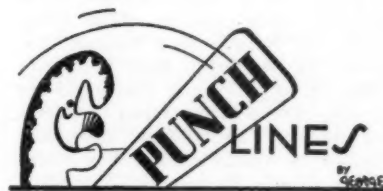
"Jack grinned out at me suddenly. 'Sorry Mother missed her cue, but I only have two hands.' What a jolt! I had been completely wrapped up in the play. There was no door, no window, no words, . . . yet I could imagine them all. It was thrilling," she sighed.

That was the night Miss Hackenschmidt decided to burn her scenery.

Today her backgrounds are various colors of jersey. The cottage set is tan, with a cardboard window pinned in place. The forest is a blue-purple. The two trees that sway and moan so spookily in the scene are really fuzzy, green dust-mops, but I knew they were trees right off. The witches hut is a simple outline of candy canes

—it looks like a child's drawing, but it's as charming as the real mc-goo. There the "scenery" stops; the acting and the play begin.

"I think my new "Hansey and Gretel" is just about right for the cowboys and Indians," laughed Natalie. As I said goodbye, I couldn't help but agree.



This month we're Punching out the Lines to you backstage on the Sawdust Circuit (a big, new tent at the Indiana State Fair at Indianapolis). Martin and Olga Stevens and I are doing six-a-day at the ultra-modern Farm Bureau Co-op exhibit, and if you think that's not a trick, considering our respective sizes (5' 4", 5' 11" and 6' 3"), you should see the hole I'm standing in. Sally Sellers, sporting a new station wagon, did an advertising string show "Porky Pig" at the Ohio State Fair (Columbus) in August, and the Lessellis did a similar stint in California.

First news to reach "Punch Lines" came from Britt Leach, 14 year old Gadsden, Ala. puppeteer, who gives musical marionette shows for parties and clubs. Britt always "gets in a word for P of A" in local publicity and says the Proctors have been wonderfully encouraging. David Starkman of Toronto has been running a successful puppetry class in addition to numerous shows for charity. In Tucson, Ariz., Bill Jones, inspired by his trek to the '52 Festival, went home to build a combination Latshaw, Wallace and Entriokin stage. His Rhumba team

is the big hit of his Circus Variety program.

HOLIDAY DEPT. Jean and Wes Wiksell and family getting a much deserved rest at Solon Springs, Wisc. Dick Myers off to N. Y. and Roses for a week. Catherine Reighard (author of **PLAYS FOR PEOPLE AND PUPPETS**) spent most of her vacation at the Steven's Mousetrap. Kit has been doing interesting experiments in group dynamics, using puppets. After a big holiday in Nassau, Bill Tennent returned to Augusta, Ga. to ready Louisa Mustin's Puppet Playhouse for a season on the road. When Cy Kelly took off in September, Rosemary Oberline (a regular on the show) subbed for him. Cy has been doing 3 shows a day with his puppets on WLW-TV in Cincinnati... 9 ayem, "Captain Glenn's Play Club" for the small fry; matinee "Quiz the Missuz" and big show at 5, "Captain Glenn's Bandwagon."

When Herb Scheffel went up to Rockport, Mass. to relax and paint, the fingerines went along for a number of appearances at midnight clubs and parties. Backstage chatter is that Lotta Veneer, Charleston artiste, is currently stealing the show from Bubbles Divine. Busy puppeteers will be overjoyed to see two Scheffel-designed Christmas cards with puppet subjects out this season. They are in the Edna Markoe Greeting Card line, and the byline reads Herbert Scheffel, so you can't miss them at your leading stores. Jero Magon spent the summer at Loon Lake Hotel as staff artist, doing a hand puppet show for the children once a week, and marionette show for adults (Scenes from "Emperor Jones" and Hamlet") now and then. Vivian Michael off to New York for a brief holiday before being snowed under by winter work. Dr. Lawrence Bazzell, regional publicity director for the '52 Fest, left August 7 for a two-year stretch in the Army—hardly holiday, but how it happens.

Barbara Amundson stopped by to see Art Zapel at his new job at Kling Studios in Chicago, and reports he works almost 24 hours a day at it.

JUDY DEPT. (A little extra, special attention for the girls!) "Mama to 50 Marionettes" was the title of a Sunday supplement pic on Eurla Hardt of Gibsonia, Pa. Assisted by Jim Frederick, she troupes the Pittsburgh-Alliance area in a program of three 10-minute skits, in addition to working in the advertising department of Westinghouse Electric Corp. Adrianne Z. Lund, Martinez, Calif., presented her unique "open-stage" show recently, and her seven-year-old son made his debut as assistant puppeteer. "I was proud," she writes, "He did not drop a puppet, he did not mug, and altogether acquitted himself very well." After being paid for the performance, her son commented, "It was so much fun and we got MONEY for it." Mildred and Marie Gordon were glad to see the end of the gardening season—more time for puppets.

HERE 'N EVERYWHERE—Walton & O'Rourke opened August 5 at the Biltmore Bowl in L. A., headlining a breezy summertime revue, which featured Penny Singleton ("Blondie" of the movies). Ed Johnson's "Willy-Do-It" has been revived as a 5:30 nightly show on the Detroit News Station, WWJ-TV. Archie Elliott, Cleveland puppet enthusiast, has built a colossal new stage—8 feet wide with side entrances—for "The Man Who Lost His Head"—puppets and drops created by Shirley O'Donnol. Only the Turnabout Theatre of Hollywood could go so far with a gag. The three-cent stamps on their air mail letters are— you guessed it! Gary Jennings (better known as Gail Januzzi of Detroit) ventures forth on his own this season with a hand puppet version of "The Snow Queen." Rostand's "Don Juan" opens, interestingly enough, with some snappy chatter between Don Juan and Mr. Punch. The

puppet showman later turns out to be the Devil. Why, Jack, boy, we didn't recognize you.

In the fall of the year, the pulse of puppetry quickens. New productions, which are usually a summer's work, are ripe for the road. Basil Milovsoroff wrote that he was working on "various imaginary sea flora and fauna" for his new show, and, he added, "I hope Sinbad doing his 8th Voyage (an original) will arrive in port in time to meet the deadline October 1st." Meredith and Thyra Bixby whacked away at puppets and scenery during the summer and came up with a premiere. On September 17, their "Aladdin" opened in Flint, Michigan with an exciting new script by Martin Stevens. Phil Molby and Roy Etherington will troupe the show this season. Thyra and Meredith have been in their new house several months now, and report happily that grass is growing on the man-made mountain they had to haul in to cover a brazen basement which peeped above ground. Meredith's workshop sounds like a fascinating place—it's the old Opera House in Saline, Mich.; built in the early 1800's, it is still functioning in the best theatrical tradition.

Arthur E. Peterson, former editor of the BMTPG THE PUPPETMASTER, recently underwent major surgery. We hope this grand old gentleman is now well on his way to re-

covery. Did you know that "Das Marchen vom Blitz" (Tattermanns Marionetten), "Die Geburt Christi" (Stevens Marionetten), "Schneeweisschen" (Rufus Rose), "Dornroschen" (Proctor Marionetten), "Der Hexenmeister am Brunnen" (George Latshaw), und "Kaspar und seine Frau" (the Entrikins) all appeared at the '52 Fest? This report appeared in the German publication DER KOMET.

It seems to us that Alexander Calder, famed for his mobiles (LIFE, Aug. 25) was something of a puppeteer in the Paris of 1926. LIFE reports that Calder... "had devised an array of miniature circus performers from pieces of wire, felt, cork and wooden spools... these he set up in a small tanbark ring laid out on the floor, and, with the aid of strings, springs and the whirling of an eggbeater, he made the dancers shimmy, the clowns tumble, aerialists fly through the air and horses trot briskly around the ring. Notables came to crack peanuts and watch the two hour performance which Calder announced in growling French and accompanied with old phonograph music."

A card with some news

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"Punch Lines"

George Latshaw

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THE PUPPETEERS OF AMERICA
STATEMENT OF INCOME AND EXPENSES
FOR THE YEAR ENDED JUNE 30, 1952

INCOME	
Dues	\$ 2,139.65
Puppetry Journal advertising	113.20
Sale of PJ extra copies	2.00
Sale of seals	17.50
Miscellaneous cash	17.97
1951 Festival profit	875.19
Total Income	\$ 3,229.51
EXPENSES	
Puppetry Journal	\$ 1,868.29
Advertising & Publicity	261.32
Postage	132.03
Equipment	466.62
Telephone & Telegraph	78.41
Supplies	125.56
Auditing fee	10.00
Miscellaneous — Surety Bond, AETA and ANTA memberships	47.50
Total Expenses	\$ 4,173.71
Excess Expense Over Income	944.20
Cash balance June 30, 1951	1,734.91
Less expense over income for current year	944.20
Balance June 30, 1952	790.71
Cash in bank June 30, 1952	290.71
Accounts Receivable — Advance to 1952 Festival Chairman	500.00
	\$ 790.71

August 15, 1952

William Ireland Duncan
Executive Secretary

1952 FESTIVAL
FINANCIAL REPORT

INCOME	
Registration fees	\$ 1,391.00
Box Office receipts	1,228.00
Program advertising	34.82
Total Income	\$ 2,653.82
EXPENSES	
Publicity expense — including printing, mimeographing, and advertising for the Official Program	\$ 425.03
Exhibit	182.27
Secretarial & registration help	21.00
Telephone & Telegraph	42.39
Parcel Post & Express	20.38
Badges	27.69
Incidentals — materials, room, coffee	12.98
Program talent	940.75
Tickets	54.60
Advertising	28.32
Taxes	123.51
Backstage assistance, coffee, materials	53.00
Total Expenses	\$ 1,931.97
Excess Income over Expense	721.85

August 15, 1952

Wesley Wiksell, 1952 Festival Chairman

1952 INSTITUTE
FINANCIAL REPORT

INCOME	
Tuition fees	\$ 1,295.00
Material fees	185.00
Total Income	\$ 1,480.00
EXPENSES	
Salaries (5 instructors, 2 assistants)	\$ 1,200.00
Marionette and puppet body parts	128.36
Miscellaneous — Room & board of 2 assistants, supplies & equipment	140.43
Reserve for contingencies	11.21
Total Expenses	\$ 1,480.00

August 15, 1952

Rufus Rose, 1952 Institute Chairman

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